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HERR GEORG LIEBLING.



COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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HERR GEORG LIEBLING.

GEORG LIEBLING, whose portrait is given with this month's *Minim*, was born in Berlin on January 22nd, 1865. He commenced his study of the piano with Theodore and Franz Kullak, and afterwards continued with Franz Liszt. He studied composition with Prof. Heinrich Urban and Alb. Becker, and score with Court Capellmeister Henrich Dorn.

As a child he had been remarkable for his pianistic talents, as well as his gifts for composition, and his parents, who were very musical, consequently gave him the best instructors. In his sixteenth year he was a teacher of the upper classes in the Kullak Conservatory, Berlin, and a year later he made his first artistic tour through Germany and Austria, where he received enthusiastic praise, and the unanimous commendation of the critics, who prophesied for him a brilliant future.

In the following summer he won the interest and friendship of Franz Liszt at Weimar, with whom he remained for two years, and received the final touches to his artistic education. Here he had every stimulus to study, and enjoyed valuable opportunities to gratify his zeal for music, and to listen to the precious remarks of the immortal master. Here he assimilated the spirit and fire of Liszt.

In October, 1884, he gave his first Berlin concert in the Singakademie, with the accompaniment of the Philharmonic Orchestra, and received the unanimous praise of the Berlin critics. From 1885 to 1889 he travelled through all Europe, giving concerts before most of the crowned heads: the Emperor of Russia, the King of Sweden, the Princess Stephanie of Austria, the Prince Regent of Bavaria, the Grand Duke of Hesse, the Duke of Coburg, &c., the last-named appointing him court pianist and chamber virtuoso. His success increased year by year, thanks to his unflagging industry, his natural endowments, and his masterly playing, with its fine technic and grand intelligence. He had already gained fame as a composer, and one of his works, an orchestral overture, was repeatedly played in Berlin, Moscow, and Warsaw, while his *Lieblingswalzer* was sung by Mdne. Nikita in over a hundred concerts; it is a coloratura piece of the first rank.

Liebling's Concerto in A major, Op. 22, was produced a short time ago for the first time in Berlin, where it was highly praised by all the authorities, who judged it as a masterly work, strikingly brilliant, very original, and possessing beautiful melodies.

Herr Liebling appeared in London last month, and he is announced for a recital at St. James' Hall on June 15th, when he will play his *Nouvelle Suite a la Watteau*, Op. 31, this being the first performance.

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MIDSUMMER HALF TERM begins Monday, June 13th. Entrance Examination, Thursday, June 9th, at 2 p.m.

The Metropolitan Examination of Musical Composers or Performers and Teachers is held twice a year at the Royal Academy of Music, viz., during the Summer and Christmas vacations. The Syllabus of the next Examination is now ready.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAULT, Secretary.

June.

Births and Deaths of Celebrated Musicians.

DATE.

1.—Pleyel, Ignaz J. (b. 1757, near Vienna). Composer of symphonies and chamber music. He was the founder of a music firm in Paris in 1795.

3.—Lecocq, A. C. (b. 1832, at Paris). Well known composer of operettas. "La Fille de Madame Angot" is his most popular work.

5.—Sainton, P. P. C. (b. 1813, at Toulouse). A famous violinist and composer of violin music. His wife was Madame Sainton-Dolby, the celebrated contralto. (Died 1890, at London).

6.—Kreutzer, Rodolphe (b. 1766, at Versailles). Celebrated violinist and composer of the forty famous studies for the violin. Beethoven dedicated his great Violin Sonata, Op. 47, to Kreutzer. (Died 1831, at Geneva).

6.—Weber, Carl, M. (d. 1826, at the residence of Sir George Smart, London). Great opera composer. Principal works "Der Freischütz," "Oberon," and "Precioso." Weber was a great pianist and wrote much for the piano. (Born 1786, at St. Eutin, Germany).

6.—Benedict, Sir Julius (d. 1885, at London). An eminent composer, conductor, and pianist. His best known operas are "The Lily of Killarny" and "The Gipsy's Warning." His oratorio "St. Peter" is a fine work. Knighted 1871 (b. 1804, at Stuttgart).

6.—Stainer, Sir John, Mus.Doc. (b. 1840, at London). Professor of music at Oxford University. Great organist, composer, theorist, &c. Organist of St. Paul's Cathedral from 1872 to 1888. Composer of "The Crucifixion," "St. Mary Magdalene," &c. Knighted, 1888.

8.—Schumann, Robert (b. 1810, at Zwickau, Saxony). A great composer of orchestral and chamber music. Also the cantata "Paradise and the Peri." (Died 1856, near Bonn).

8.—Himmel, F. H. (d. 1814, at Berlin). Composer of operas, &c. "Bow down thine ear," an anthem, is by this composer.

10.—Mrs. Sims Reeves (d. 1895, at Upper Norwood). Wife of the distinguished tenor singer. Mrs. Sims Reeves was a popular soprano singer and teacher for many years, and better known as Miss Emma Lucombe.

13.—Rimbault, Dr. Edward T. (b. 1816, at London). Organist, writer of works on music, a popular lecturer and musical antiquarian. (Died 1876, at London).

14.—Flowers, Geo. F., Mus.Doc., Oxon (d. 1872, at London). A composer and organist of note. Editor of *Literary Gazette*. (Born 1811, at Boston).

15.—Grieg, Edvard H. (b. 1843, at Bergen, Norway. See *The Minim*, No. 53, for February, 1898, which gives a biography and portrait.

17.—Gounod, Charles F. (b. 1818, at Paris). A great composer. His chief works are "Faust," "The Redemption," and *Mors et Vita*. (Died 1893, at Paris).

18.—Leslie, Henry D. (b. 1822, at London). Founder of the celebrated "Leslie Choir." Composer of oratorios, operas, &c. The trio "Memory," is one of his best known compositions. (Died 1896).

21.—Offenbach, J. (b. 1819, at Cologne). Composer of many comic operas, including—"Grande Duchesse de Gérolstein." (Died 1880, at Paris).

16.—Spark, William, Mus.Doc. (d. 1897, at Leeds). For many years organist of the Town Hall, Leeds. A composer of organ music, and editor of the *Organists' Quarterly Journal*. (Born 1823, at Exeter).

20.—Oakeley, Lady (d. 1895, at Frittenden, Kent). A distinguished amateur musician, always ready to advance the cause of the divine art by all means in her power.

26.—Hullah, John P., LL.D. (b. 1812, at Worcester). A celebrated musician and composer of operettas, songs, glees, &c. Introduced Wilhem's method on singing in England. (Died 1884, at London).

28.—Bach, J. S. (d. 1750, at Leipzig. (Some say July 28th or 30th).

30.—Hopkins, Edward J., Mus.Doc. (b. 1818, at Westminster). Late organist of the Temple Church. Composer of sacred and organ music of great value. Writer on music. See *The Minim*, No. 46, for July, 1897, which gives a biography and portrait of this eminent musician.

Editorial.

With this month's *Minim* we give as Supplements a portrait of Mr. H. Lane Wilson, and three *Kyries*, the compositions of Mr. Arthur E. Godfrey, published by Messrs. R. Cocks and Co. (price 3d.).

—:o:—

PRIZE TUNE COMPETITION.—The Adjudicators regret they are unable to award the prize for the Hymn Tune to "He giveth His beloved sleep." Several clever settings were sent, but were not considered quite suitable for church use, that being a most important requirement. MSS. will be returned during this month only, on sending a stamped and addressed envelope to the Editor, *Minim* Office, Cheltenham, giving the Motto attached to the Tune.

—:o:—

Another prize will be offered for a Hymn Tune to a popular hymn. The conditions will be announced in next month's *Minim*.

Gold Dust.

Mean men admire wealth; great men seek true glory.

One good head is better than several hands.

Each day is a new life, regard it, therefore, as an epitome of the whole.

Spend the day well, and you will be able to rejoice at night.

Learning refines and elevates the mind.

"Life is real, life is earnest,
And the grave is not its goal;
'Dust thou art, to dust returnest,'
Was not spoken of the Soul!"

Longfellow.

"Music do I hear?"

Ha, ha; keep time: How Sow'r sweet music is
Where time is broke, and no proportion kept?

Richard II., Act II.

"For government though high, and low, and lower,

Put into parts, doth keep in one consent,
Congreering in a full and natural close,
Like music."

Henry V., Act I.

"It seems to me, indeed, that music, the latest born and the most spiritual of the Arts, has been given to us in this most materialistic and sceptical age to remind us of the mystic realities and depths of our nature, for it is in listening to the sublime, or tender, or ineffable strain of music that we are lifted out of ourselves; we move about in worlds not realised; we have heard the songs of Angels; 'we have seen white Presences amongst the hills.'"

REV. H. R. HAWES.

Wm. Ewart Gladstone

Died at Hawarden, on Ascension Day,

May 19th, 1898, at Five o'clock a.m.,

Buried in Westminster Abbey, May 28.

LINES SUGGESTED BY

Chopin's Marche Funebre,

AND WRITTEN IN ITS METRE.

Lo! on the ear, stately in tread, [Dead;
Wails forth a dirge for our loved and honoured
Timed to the step of the mourners in the strain,
Slowly coming nearer,
Solemn to the hearer,
While marches onward the sad funereal strain.

But hark to a glorious shout of gladness,
Reminding that death is not all sadness,
Praises be,
Christ, to Thee,
Closed is the strife, opened are the Gates of Life!

Now again is this Triumph-song uprising,
Which, though a strain of man's devising,
Thrills our hearts,
Hope imparts,
Pointing above to the Fount of Life and Love.

Fond memories of those we mourn,
Rise up, on wings of angels borne,
When earthly ties our friends are called to sever,
Leaving grief and all their cares for ever.

We who remain behind, bereft,
Muse on their bright example left,
Pray we, who now deplore them, that, watching
God will at last restore them: [o'er them,

Though full our hearts on this sad day,
Not for His servant passed away
Weep we, ah, not for those be tears and weeping
Who, at Rest, in perfect Peace are sleeping!

Back comes the march, measured and low,
Forward the mourners, in slow procession go,
Priests, Choir, and People defiling towards the
Kyrie, eleison, [grave;
Christe, eleison,

O Lord, the Life-Giver, hear us now, and save
Bursts forth, yet again, that glad Thanksgiving,
Resounding for Dead alike and Living;

Christe,
Domine,
Safe be our friend in Thy keeping to the End.
For our Hope, Lord, Thy glorious name be
praised,
Thy Word saith the Dead in Christ are raised,
Amen,
Yea, Amen, [rest.
Henceforth are blest they that from their labours

HERBERT OAKELEY.

From *The Morning Post*.

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The Queen's Birthday Honours to Musicians.

Her Majesty has been pleased to confer the honour of Knighthood upon Charles Hubert Hastings Parry, Esq., Mus. Doc., Director of the Royal College of Music, Hon. Mus. Doc. Cambridge, Professor of Musical History and Composition at the Royal College of Music, Choragus of Oxford University, who is the son of the late T. Gambier Parry, of Highnam Court, Gloucester, and was born at Bournemouth on February 27, 1848. He went to Eton in 1861, working at harmony with Sir George Elvey, organist at Windsor, and made sufficient progress to pass the examination for the Musical Bachelor's Degree at Oxford before leaving the school. While at Oxford he worked with Sir William Sterndale Bennett, and afterwards with Sir G. A. Macfarren. Among his many famous works are the oratorios "Job," "King Saul," "Judith," and the "Ode for St. Cecilia's Day."

The Queen has been graciously pleased to signify her intention to confer the decoration of the Victoria Cross on Piper G. Findlater, of the Gordon Highlanders, for gallant conduct during the recent operations on the North-West Frontier of India. During the attack on the Dargai Heights on the 20th October, 1897, Piper Findlater, after being shot through both feet and unable to stand, sat up, under a heavy fire, playing the Regimental March to encourage the charge of the Gordon Highlanders.

Sketches of Rising Musicians.

MR. H. LANE WILSON—brother to Miss Hilda Wilson—the eminent contralto, who has recently made so successful a début as a baritone vocalist, is a native of Gloucester. He studied in London privately, then at the R.A.M., and later with Charles Santley and Isidore de Solla.

The *Daily Telegraph* said in criticism of Mr. Wilson's vocal recitals "Mr. Wilson is best known to the public, perhaps, as a maestro at the piano,

but while acting in that capacity he has had higher aims. Placing himself under the tuition of Mr. Santley, and profiting by the counsel of his master, as was yesterday shown beyond dispute, Mr. Wilson now claims rank as a baritone, and is entitled to it. As accompanist he has toured with Madames Albani, Trebelli, Minnie Hawk, Marie Rôse, etc. He was for five years private accompanist to Madame Albani, and twice had the honour of playing for her before the Queen at Windsor Castle and Balmoral, and at the latter received from the Queen a handsome souvenir."

Mr. Wilson made a mark as a composer and vocalist at the Cheltenham Triennial Musical Festival, conducted by Mr. J. A. Matthews, in 1893. Upon that occasion his popular Orchestral Composition for muted strings, "Meditation," was produced with very great success. He also appeared at the same Festival as a vocalist, and sang the part of The Forester in "The Golden Legend," *Sullivan*, and at another concert, during the Festival, he sang a song, and received great encouragement to devote his attention to singing. That has been done with marked success. Mr. Wilson's ambition to earn fame as a vocalist has been realized. He introduced himself to a London audience at two Vocal Recitals at Steinway Hall in November last, when his classical programmes included a number of Old English Melodies that he had arranged, which made such an instant and emphatic success, that they were immediately published, and have since become a rage in London. The London critics agreed that Mr. Wilson had conferred a benefit to musical amateurs in launching them forth.

The *Standard* said—"Mr. H. Lane Wilson is a young baritone singer of great promise; he has a voice of excellent quality, which is well produced, and moreover is used in a manner that indicated an artistic temperament. The last named attribute was shown by the high class and varied nature of his choice of songs, which comprised Hans Sachs Monologue, "Was duftet doch der Flieder," from Wagner's *Meister Singers*; *Schumann's* "Ich grotte nicht," and a good selection of Old English Melodies, which have been cleverly arranged by Mr. Wilson and were most effectively sung with a happy combination of healthy sentiment and manly vigour."

Mr. Wilson has had a very busy and successful season, making four appearances at the London Ballad Concerts, and in Oratorios and Operas, etc., elsewhere, and is engaged for the forthcoming Gloucester Triennial Festival in September. With his sister, Miss Hilda Wilson, he intends to give a series of Vocal Recitals in the provinces next autumn and winter, a special feature to be made of the Old English Melodies of which he has such a rich store.

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THE LAST DAY OF ENTRY is June 18th, 1898, for the Half-yearly Higher Examinations, which will commence at the College on Monday, July 18th, 1898, as under:—

1.—For the Diploma of Associate in Music (A.Mus.T.C.L.), for which candidates are required to pass the Matriculation Examination, or an equivalent, and to satisfy the Examiners in the following subjects:—Harmony, Counterpoint, Musical History, and either Choir Training or Vocal and Aural Physiology, or Elementary Acoustics. Examination Fee, £2 2s. (and Matriculation Fee, 10s. 6d.).

2.—For the Diploma of Licentiate in Music (L.Mus.T.C.L.). Examination fee, £3 3s.

3.—For Higher Certificates, Practical Division, the subjects of examination being:

(a) Pianoforte Playing. Successful candidates receive the titles of Associate-Pianist (A.T.C.L. Pianist), and Certificated Pianist.

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4.—For Higher Certificates, Theoretical Division. Subjects: Harmony, Counterpoint, Instrumentation, &c. Examination fee, £1 1s. each subject.

5.—There is also a grade of Practical Licentiateship (L.T.C.L. Pianist), &c. Examination fee, £3 3s.

(There are no certificate fees.)

Regulations and forms of application may be had from the undersigned.

By order,

SHELLEY FISHER, *Secretary*.

Madame Albani in Australia.

The visit of Madame Albani to Australia is justly regarded as an event in the musical record of the Colonies. At no time has the Queen of Song received a more cordial or enthusiastic recognition. The artist of to-day justly claims to move on equal terms with those within the inner circles of the most exclusive society, and a singer

like Madame Albani is the friend of Royalty and the favoured guest of Princes. It may, indeed, be doubted if this social triumph, or the lavish *honorarii* with which the vocal efforts of such a Queen of Song are rewarded, can compare in the inner mind of the true artist with the enjoyment of that rare privilege of ministering to the highest pleasure of the many, in which the real triumph of a singer like Albani consists. But, after all, these honours are part of the world's recognition of genius, and it is impossible to dissociate them when the prizes of the singer's career or the approbation of her own generation are in question.

On Madame Albani's arrival in Australia, she received a cable message of congratulation from Her Majesty the Queen. Her Majesty expressed her gratification at Madame Albani's safe arrival in Australia. The Railway Authorities were anxious that Madame Albani should suffer as little as possible from fatigue on her journeys through the Colony. The Vice-Regal carriage was placed at the disposal of the honoured lady, also a special Pullman Car to convey her from Albany to Sydney. At every City she has visited a brilliant success has been recorded, and volumes might be written of great interest. Government officials have welcomed and entertained her in Royal fashion. On leaving Adelaide a large crowd assembled at the railway station anxious to get a last glimpse of the famous prima donna who so charmed musical Adelaide. The same kind of thing was witnessed at Melbourne, Sydney, and other places; the "Albani boom" seemed to intensify day after day. This is just as it should be, for it is not often that such opportunities occur, they are indeed "like angels visits, few and far between." Madame Albani has delighted her audiences with every style of vocal gems from most of her grandest selections, including the Oratorios *Elijah* and *The Messiah*.

Madame Albani is accompanied by her husband, Mr. Ernest Gye. The other members of the concert party are Miss Sarah Berry, Mr. Orlando Harley, Miss Nora Clench (violin), Mr. William Paull, and Signor Seppilli (conductor). Madame Albani will return to England in July. She will appear at the Musical Festivals at Leeds and Gloucester, and a series of Provincial engagements to follow during the autumn.

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For further particulars, address Secretary.

The Determination of Music,—Secular versus Sacred.

Out of all the exquisite symbols of Heaven offered to us on earth, Music I think is the grandest and best.—MARIE CORELLI.

The dear old lady who demurely ejaculates "Shocking! Shocking!" to the younger fair sex, in the form of her grand-daughter sitting at the piano in the drawing-room playing "Love's Golden Hour" on the Sabbath evening; the venerable and aged rector of the country parish church remonstrating with his newly-appointed organist, for daring to play such music as the "Overture to the Messiah" upon the church organ. "Overtures, above all things"—says that worthy reverend gentleman "Why, quite operatic,"—and finally the atrabilious Puritan individual, who thinks "that a marchy tune as a voluntary on the organ, has a taste of something secular about it," and as for organ recitals in church—Well, "Going to make a concert-house of it," says he. These form three specimens (to let alone the multifarious others) of the "Directors of the Board of Secular and Sacred Music" who help to worry the poor band-master remunerated by the Corporation of a town to play a few *suitable* pieces on Sunday afternoons in the public park (although what is meant by the word "*suitable*" neither he nor anyone else seems to know, not even the Corporation members themselves,) and the organist who happens to be fortunate enough to get to the church where he

thinks "Discretion the better part of valour," and therefore finally resolves to stick to the "Old Hundredth," and play it with variations for voluntaries, in order to please his rector and everybody else, but suddenly hears the rector's wife (dear old lady) exclaim—"The Old Hundredth with variations! Who ever heard of such a disgraceful thing in church. Why I used to play variations on the *piano*." These, and other public musicians I say, are the victims of the various species of humanity who will determine infallibly, "What is Sacred, and what is Secular Music."

Now, although these good people, who would lay down the line of demarcation between "Secular and Sacred Music," help to form amusement to others (except the bandmaster and organist) yet it incites the more sober and thoughtful musician to think accurately upon the distinction between these two classes of music. One person says "Anything of a song nature is Secular," another, "Anything in march form is not suitable for Sunday," another "A choir singing an oratorio in church is not proper," and so we go on, each individual having his or her own conception of what is Sacred, and what is Secular music. Let us give it a thought unbiassed.

In the first place we can assuredly say "It is absolutely impossible to attempt to make a demarcation ratiocinatively, and place Sacred Music on one side, and Secular on the other." Like all important problems concerning the controversies of human life we must view it from afar off, in order to see its length, breadth, and depth. If demarcation were possible, it is certain all controversy would be at an end, for Professor Huxley, in speaking of problematic questions says "Whatever is intelligible and can be distinctly conceived implies no contradiction and can never be proved false by any demonstrative argument or abstract reasoning *à priori*." Therefore we must look for other sources than demarcation in order to determine Secular and Sacred Music. It is well known that, "What is Sacred to one person is probably Secular to another." It then shows in this matter there is absolute individuality of conception, and that the same illimitable philosophy *pari passu* must be used in this as in those other questions "What is right? What is wrong?" or "What is good or bad?" and the answer must be determined by individuality, or in other words—Associations and Memory. Just in the same way as scents recall the past scenes, so music makes memory recall certain visions. A few bars of a trivial piece, once played in school-days and the whole vision of our youth is portrayed; or a few chords of the lugubrious "Dead March," and we are at the funeral service, beholding the lachrymose mourners of our departed father or

mother; or again the opening chords of the "Wedding March," and we are at the nuptial ceremony. This may be considered as a digression from the subject, but in truth it is the actual cause of each individual having his or her own ideas of Sacred or Secular Music. A person sitting in church hears a melody that he heard at the theatre, the foot-lights and dancers appear before his vision and with such, he naturally terms it "Secular Music." A band is playing on a calm Sunday evening some waltz, and one person is in the ball-room direct, and blames the band for playing Secular Music, while the same piece of music to another person has a soothing and calm effect, and his vision is of a vastly different character. This naturally provokes controversy on the Secularity or Sacredness of Music, and shows at the same time that demarcation is impossible and that it must be determined by individuality only, viz., by "Associations and Memory."

But the philosophical and universal question "What is Secular, and what is Sacred Music," may be answered as follows—"That music which elevates and tends to be the medium through which a soul can look beyond its present existence, and see that the Present is but an essential Condition, requisite for the Perfection of the Future—that music I say, with mathematical precision, subject to no error or exception, may be safely determined as Sacred Music, while that which only affords pleasure, either to the ear, or recalls merely pleasant scenes, may be termed Secular Music. And herein comes the difficulty of Sabbatarian public musicians. Discretion must rule. If the audience is *en masse* accustomed to regard Sacred Music as the singing of psalm and hymn tunes only, you will mar its Sacred visions by playing brilliant march movements, &c., whereas if on the other hand the audience *en masse* is educated so as to regard Sacredness in Mendelssohn's and Handel's works you hinder rather than assist its Sacred visions by playing trash. Hence the absolute necessity of every public musician having the ability to discern between "good" and "trashy" music;—Good,—not in the sense of a composition exempt from theoretical and contrapuntal errors, but "Good" in the "Cause of its Own Actuality," and possessing spontaneously—a "Sacredness in its Own Identity," or "Pre-Raphaelitism in some Sense," and unless these are the preponderant qualities that can be attributed to a composition, surely then it can never arrogate any merits that the Parnassian gods could honestly say "Efficacious in its Own Entity," if so, then the whole Art is obfuscated, and well may we say "Weep on ye gods," for if the salt have lost his savour wherewith shall it be salted.

FREDERICK CHARLES BAKER.



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these Thy laws in our hearts, we be-seech Thee.

Org. Ped.

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p

No. 2.

Lord, have mercy, have mercy up on us, and in-cline our hearts to keep this law.

(after 10th.)

p Lord, have mer - cy, have mer - cy up on us and write all

rit: *pp Lento.*
these Thy laws in our hearts, we be seech Thee.

(1 to 9.)

p Lord, have mer - cy up on us, and in - cline our hearts to keep this law.

Lord, have mercy, have mercy up on us, and in - cline our hearts to keep this law.

(after 10th.)

p Lord, have mer - cy up on us, and

Lord, have mer - cy, have mer - cy up on us, and

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On the first of June, 1872, this notable Musical Institution was founded. In 1875 it was Incorporated. In 1877 the first Local Examinations were held in Musical Knowledge; that year upwards of 1,000 Candidates entered for the various sections. In the following year, 1878, the Local Examinations in Practical Music were instituted, and it is an interesting fact that the first set of three were started in Gloucestershire in December, 1878, as Preliminary Examinations in Pianoforte, Organ, Harmonium, and Singing. The three Centres were Cheltenham, Gloucester and Stroud. The system of Local Examinations became well established from that time, and yearly they have increased in influence, and in the number of entries in all departments. The scheme has been introduced by Trinity College into the Colonies, and as this Institution was the pioneer of the movement, it has received the greatest share of patronage from our cousins across the seas. Trinity College has always been considered the *advanced guard* of Musical Examinations at Home and in the Colonies, and its success has induced other well-known Musical Institutions to follow in the same course. There is plenty of room for well organised examination schemes by all the recognised Institutions, and all are well received. The latest development of the resources of Trinity College should be a great encouragement to Musical Students, viz.:—The Local Exhibitions offered annually for Practical Music. These Exhibitions are worth *Nine Guineas* each for Pianoforte, Organ, and Violin Playing, and Solo Singing. Another important change is that Candidates will be permitted to enter for any two *Adjacent Sections*—i.e., Junior Honours and Intermediate Pass, or Intermediate Honours and Senior Pass; and Certificates will be given for every Paper successfully worked. In future there will be no age restriction for *Junior Honours Candidates*. This will put an end to many unsatisfactory features, and Local Secretaries will be relieved from difficulties they have frequently had to adjust. Next Session new National Prizes of £3 each will be awarded for the best Pass Papers worked, one in each Division. These will supplement the three £5 prizes awarded for the best Honours Papers. As regards the Financial position of the College, it is most satisfactory. The balance sheet for July, 1897, showed £19,827 12s. 7d. to the credit of the College. This speaks volumes for the wonderful success of this enterprising and popular Musical Institution.

"No, thank you; I've got some money of my own," said Sammy, politely, as the offertory-plate passed in front of him on the occasion of his first visit to church.

Counterpoint Notes.—No. XVI.

By J. E. Green, M.A., Mus.Doc., etc.,
Vicar of Farmcot.

The present article deals specifically with "harmonic progression" as practiced by J. S. Bach and other writers in such of their compositions as may be classified under the fifth or florid species of counterpoint. Harmonic progression means the manner and method in which the constituent parts, which form the composition, move and progress amongst themselves, and in reference to each other. For example, consecutive perfect fifths are faulty harmonic progression. Since the fifth species of counterpoint is generally, to some extent at least, an amalgamation and representation of all the previous ones;—and in particular an ornamented edition of the fourth species—the student must not be surprised if he finds in the present article many details which have appeared in previous ones under former species of counterpoint, and these details too, presented in a somewhat different aspect from that in which they have been previously set forth. The reason of this apparent contradiction is that the fifth species of counterpoint must include within its meaning and scope, the entire practice of musical composers, as distinct from the mere system of arbitrary rules, which only embody and express the minds of the particular theorist who enunciates them. As the fifth species of counterpoint, moreover, is the practical vehicle of music, it cannot be coerced by the conservative instincts of those who simply regard music as they would have written it, rather than as it is. These remarks of course refer only to compositions of recognised and accredited writers. The present writer contends, perhaps with some reference to the conservative spirit, that the writings of J. S. Bach contain all the liberties that free contrapuntists of the present day can desire. The foundation for the remarks in these counterpoint notes are almost entirely derived from that composer.

Now it must be remembered that the harmonic progression of the fifth species of counterpoint is made up of, and resolvable into, two departments, (1), passing-notes; (2), suspensions. These two classes of musical figures are not only concurrently combined with each other; but simultaneous groups of passing-notes, and simultaneous (i.e. double) suspensions are introduced, and further complicate the harmonic progression of the fifth species of counterpoint. Again, there are progressions in the writings of J. S. Bach which do not come under any known rule of didactic counterpoint, and yet such progressions are perfectly good music; and there are also many students who can write music which is in strict accordance with every particular

detail of the theory of music, and yet their compositions are far from being good music. This "prima facie" case against didactic counterpoint is not so serious as it appears; the facts are thus: the rules of counterpoint are not extensive enough to explain all the simultaneous progressions of parts possible. It has come to be an accepted principle that amongst concurrently moving parts, two proceeding in thirds, fourths between upper parts, and sixths are agreeable to the ear: while two parts proceeding by the intervals of perfect fifths and fourths with the bass, are disagreeable to the ear, and therefore wrong. The limits of this article, though, forbid an enquiry into the scientific reasons why certain consecutive intervals should be wrong. Having thus accounted for all the intervals except seconds, sevenths and ninths, these three will form the subject of the present discussion; and it is hoped that this article will prepare the way for the formation of definite rules respecting them.

We will now open the case of simultaneous passing-notes, or groups of passing notes. The first dissonant interval which can occur between them is that of the second. Consecutive intervals of the second, by which any two parts concurrently proceed with each other, must not be confused with the dissonant interval of a second, which the bass part forms with any other part in the score, and resolves, by itself proceeding, mediately or immediately, either to the root, or to the inverted (perhaps the word "subverted" would convey a stricter meaning) third above, or to the sixth below, the root of the chord. By saying that the inverted third of the root of a chord is in the bass, is meant that the root itself is present in an upper part, preferably the uppermost part; but this meaning is more directly conveyed by saying that the third of the chord—in its suspended or unsuspended position—is a sixth below the root. Consecutive intervals of concurrent seconds have been employed both between (i.) the bass and the part next above it, and (ii.) between any two upper parts. J. S. Bach's fugue, No. 1 of "48 Preludes and Fugues," contains examples of both of these progressions. The ninth bar of this fugue contains an example of consecutive seconds, between the bass and the part next above it. The twelfth bar of the same fugue contains an example of consecutive seconds, between two of the upper parts. Now in both these instances, one of the concurrent intervals of a second, is formed by a passing-note: that in bar 9, moving with the resolution of a suspended discord, and that in bar 12, with the transposed fugue subject. In instancing a classical use of consecutive seconds, we are not commending this progression to every student for introduction into counterpoint exercises, but showing that their use, between simultaneous groups of passing-notes over the same harmony, is legitimate.

Consecutive intervals of concurrent sevenths are found in J. S. Bach's fugue, No. xxii., bars 12 and 13. They occur between passing-notes over one prevailing harmony. It must be remembered that there must be one, and only one root, over, and during which, these consecutive seconds may be taken. And upon this condition, those consecutive intervals may form essential parts of a fundamental discord, and the parts of the score proceeding in sevenths, concurrently and consecutively, may even be between extreme or outside parts.

Upon the same principle—that the one and the same root remains, while simultaneous groups of passing-notes concurrently move during its continuance, as above—consecutive concurrent ninths may be used between passing-notes, over one and the same root or harmony. Examples of this progression are to be found in J. S. Bach's fugue xxxi. in the 46th and following bars. Nor does it appear, from the nature of the case, why two essential parts of a fundamental discord may not proceed together concurrently, by the interval of consecutive ninths, provided that there be no change of root.

Many of these harsher progressions form parts of scale passages, the conjunct motion of which considerably lessens the harshness, which would otherwise exist by the inconsiderate use of consecutive seconds, sevenths, and ninths. It may be stated as a general rule for dissonant intervals approached and quitted by conjunct motion, that such motion may do duty for a proper formal and legitimate preparation and resolution.

Upon this principle unprepared suspended are used as though they were prepared. These discords are akin to the figure called "appoggiatura," but are diverse from it by approaching the dissonant note by conjunct, rather than disjunct, motion. An "appoggiatura" approaches the dissonant note by disjunct motion. A "quasi-suspension" is simply, either a suspended ninth resolved upon the octave, or a suspended fourth resolved upon the third; or any of their legitimate inversions, the proper preparation being omitted. Dr. S. S. Wesley's Organ Andante in F, illustrates this variation in suspensions. J. S. Bach's fugue, VI. in D Minor, contains the same departures from formal rules. He uses unprepared fourths—approached both by conjunct and disjunct motion—resolved upon the third: and unprepared ninths—approached both conjunctly and disjunctly—resolved upon the octave; in all cases as if they had been prepared. The same fugue contains examples of both these suspensions subverted (or inverted) into the bass, and in these the unprepared dissonant interval of a second, between the bass and an upper part,—approached either by conjunct or disjunct motion—is resolved either upon the root, or upon the third of the chord.

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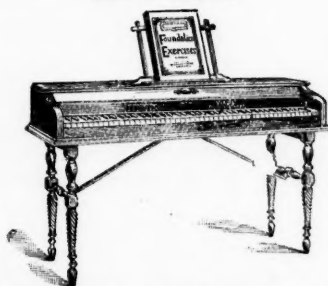
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ROYAL ACADEMY OF MUSIC.

The Parepa-Rosa Scholarship has been awarded to Gertrude Lydia Harvey (a native of Ashburton, Devonshire). The examiners were Messrs. W. Shakespeare, Fred Walker, and Alberto Randegger (chairman). The examiners highly commended Fanny Elizabeth Chetham, and commended Ethel Roberts, Mary Isabel Reany, Kate Thorpe Pidduck, and Ethel Elizabeth Bird.

The Sterndale Bennett Scholarship has been awarded to Felix Gerald Twinstead (a native of London). The examiners were Messrs. F. Corder, Hans Wessely, and Walter Macfarren (chairman). The examiners highly commended Stephen Champ, and commended Gerald F. Kahn and Sidney A. Freedman.

—:O:—

THE ROYAL COLLEGE OF MUSIC.

A.R.C.M. Examination, 1898.—The thirteenth examination for certificate of proficiency, bearing with it the title of associate of the Royal College of Music, was concluded on 25th April, 1898.

One hundred and eighty candidates were examined. Eighty-seven candidates obtained the number of marks fixed for passing, were declared by the examiners to have obtained the certificates. The candidates examined were for organ, violin, flute, pianoforte, and singing.

—:O:—

TRINITY COLLEGE, LONDON.

Local Examinations in Music.—The number of candidates for Trinity College London Local Examinations in Musical Knowledge (Theory)

taking place on June 4th, at Centres in Australia, New Zealand, South Africa, India, and Canada, is 3,964, being the largest number of candidates ever presented by the Colonies, and an increase of 445 on the number entered in 1897.

The examinations are identical in every respect with those to be held in June in the United Kingdom.

—:O:—

ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.

The Board will give this year and in future years, Gold Medals to the highest Honours Candidate in the Senior and Junior Grades, United Kingdom Local Centre Examinations, and Silver Medals to the next Honours Candidate in each grade.

In the Senior Grade for the present year Mr. W. J. Byles, of Bradford, violin, and Mr. W. C. Mason, of Leicester, pianoforte, each obtained 148 marks, and the Board will give them each a Gold Medal, and Miss A. Ellis, of Leeds, violin, and Miss B. H. Watkis, of Wolverhampton, piano, having obtained 147 marks will each get a Silver Medal. In the Junior Grade, Miss Florence Ainlie, of Huddersfield, pianoforte, has obtained the maximum number of marks, 150. Miss Ainlie is the only candidate in the United Kingdom, in either Grade who has done this this year, and she will of course get the Gold Medal for the Junior Grade. Silver Medals will be awarded to Miss E. M. Hutchinson, Birmingham, and Miss M. A. Whipp, Liverpool, both for pianoforte, who came next with 141 marks.

There will be important alterations and improvements in this year's Syllabus. The Board has increased its Exhibitions from 2 to 6, and thus every candidate who enters for Local Centre Examinations will have an opportunity of winning an Exhibition every year.

A Teachers Examination in piano, violin, and singing has been instituted for the Colonies, and Certificates will be awarded to Teachers in each subject.

The University of the Cape of Good Hope has kindly placed a sum of money at the disposition of the Board to found Colonial Scholarships. These will be primarily for Cape Candidates, but the University has generously allowed the money to be used for other Colonial Scholarships should these not be awarded at the Cape.

The Board has made an arrangement with the Canterbury College of the New Zealand University, Christchurch, to hold in future annual examinations in connection with the College. The first examination will be held in October—November of this Year.

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The Society now consists of nearly Two Thousand Members, amongst whom are most of the eminent musicians of the Kingdom.

The Local Examinations are conducted on the following principles:—Two Examiners at each Examination—a definite Syllabus of Requirements—no Local Professional Representatives—Candidates known to the Examiners by numbers—particulars of marks gained given to each Candidate.

Particulars may be obtained from the General Sec., Mr. E. CHADFIELD, 19, Berner's St., London, W.

Dr. J. C. Marks on "Modern Music."

There was a crowded audience recently at Cork, when Dr. J. C. Marks lectured under the auspices of the Munster section of the Incorporated Society of Musicians.

Dr. Marks began his lecture with a reference to the transition period, pointing out the differences between mediæval and modern music, dealing, in passing, with authentic and plagal modes, ancient and modern tonality and the perfect cadence. The first composer to whom reference was made was Claude Monteverde, and this led to a notice of the rise and origin of the opera, Peri and his works, "Daphne" and "Eurydice," claiming attention. The rise and origin of the oratorio followed, and much that had interest was told of S. Philip Neri, Emilio de Cavalieri, Monteverde, and Carissimi, the oratorios, "L'Anima e Corpo" and "Jephtha," and the operas, "Orfeo" and "Tancredi." The recitative, "I opened my mouth," from "Jephtha" (Carissimi) was introduced as a musical illustration. The lecturer passed to consider the rise of instrumental music, with its exponents, Corelli and Scarlatti, and of the Neapolitan School, Durante and Pergolesi. The opera in France led to Lulli and his inventions, and that of Germany to Schutz and Reinard Keiser. Dealing with music in England Dr. Marks spoke of Jenkins, Lawes,

Humphreys, and Purcell, whom he selected as types of English composers. The great musical renaissance which marked the beginning of the 18th century with Bach—the founder of modern tonal art, the writer of preludes and fugues and passion music that is almost an inspiration—at its head claimed notice, and constituted one of the most interesting periods in the lecture and was dealt with very fully. Handel was the next of the masters to come under notice, his visit to Italy being first described; then reference was made to his attempt to found Italian opera in London, and his subsequent visit to Dublin, where "The Messiah" was produced under remarkable and successful conditions. Gluck, whom critics have styled "the regenerator of the opera," and his works, "Orfeo e Eurydice" and "Iphigénie," were noticed, and a reference was made to the rivalry between the French composer and Piccini, which prevailed for some time in Paris. Haydn, the father of the modern symphony and modern music, was discussed, and the story of his first opera, "The Devil on Two Sticks," told. His visits to England, and the production of the great oratorio, "The Creation," were also described. Mozart, styled the Shakespeare of music, and his operas, "The Marriage of Figaro," "Don Giovanni," and "The Magic Flute," passed under contribution. Dr. Marks then passed to consider Beethoven and his three periods, the gradual development of his great work, and the composition of the choral symphony and Mass in D; then came Spohr, violinist and composer, chromatic genius, and author of "The Last Judgment." A reference to Weber opened the way to a notice of National German opera and to Schubert of the German lied. Schuman, the lecturer considered one of the founders of the music of the future. Mendelssohn claimed detailed reference, and several of his concert overtures and oratorios were discussed. Meyerbeer, Rossini, Bellini, and Donizetti, princes amongst the operatic composers, were each in turn reviewed, and their chief works alluded to. Bringing the lecture to a close, Dr. Marks said—The works of the masters we have been considering may be said to encircle the whole range of practical music. The constitution of the orchestra has remained ever since as Beethoven established it—in his hands instrumental art found its first revelation in the highest phase of true and noble expression. The problem of the oratorio has been solved by Mendelssohn in his masterpieces of St. "St. Paul" and "Elijah," which have satisfied the exacting scrutiny of musicians ever since, while the aim of our later composers is to treat the modern dramatic orchestra in the ideal sense to which Beethoven raised the orchestra in his great symphonies. We have now taken a rapid survey

of the lives and works of some of our chief musicians—famous men, such as found out musical tunes, such were honoured in their generations and were the glory of their times. Music is one of God's gifts to men, it is the only art of Heaven given to earth, and the only art of earth that we can take to Heaven. We also know from the Book of Revelations that it is a pattern and type of Heaven, and of the everlasting life of Heaven. The modern music of the present, as compared with the other fine arts, is yet young. The music of the future will grow out of the present as the present has grown out of the past. The resources of the art are not only unexhausted but inexhaustible.

The soul of music slumbers in the shell,
Till waked and kindled by the master's spell.

And to those who cling to her with true self-denial, and whose aspirations rise beyond what is merely transitory, she reveals her deepest secrets, and her loving ideal will for ever remain, retaining its seraphic bloom and purity until they reach

That undisturbed song of pure concert,
Aye, sung before the sapphire-coloured Throne
To Him that sits thereon.

The Musical Illustrations were effectively given by an efficient choir and several soloists. Each composer was represented by a vocal or instrumental selection. The educational value of such a lecture is worth imitation. Dr. Marks is to be congratulated on the success of this event.

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About Artists.

The Walenn Chamber Concerts closed on April 26th, in the Queen's Hall. Under the direction of Mr. Cecil Barth they have been a great artistic success. Mr. Gerald Walenn (violin), and Mr. Herbert Walenn (violoncello), and Miss Dora Bright (piano), gave novelties. The trio (MS. unfinished) by Farquharson Walenn was performed for the first time. It consists of three movements, (a) "*Allegro molto e con fuoco*," (b) "*Minuet and Trio*," (c) "*Andantino Patetico*." It contains much charming melody and clever treatment. We look forward to its completion with much interest. The enterprise of this talented family deserves every success. The third season of the Walenn Chamber Concerts will be resumed in the Autumn, commencing in November. —:o:—

Cedric Raff's new song "In Primrose Vale," has been successfully performed by Miss Jeannie Firth, of London, and Miss Marie Athol, of London and Provincial Concerts, by Miss Adair in Londonderry and East Ireland, by Miss Lizzie Rathbone, in Manchester and in the North, by Miss Lily Sothorn and Miss Lois Bolko, of the Linden Travers Concerts. It is noteworthy that it always gains an encore. —:o:—

Miss Clara Butt is suffering from concussion of the brain and severe bruising, the result of a carriage accident, at Moreton-in-Marsh, Gloucestershire. She is, however, progressing satisfactory toward convalescence. —:o:—

Maestro Verdi has received from the Philharmonic Choral Society of Berlin a magnificent palette of flowers, decorated with ribbons of the German and Italian colours. The inscription ran: "To the ever-young and incomparable great Master, in sign of admiration and homage.—The Philharmonic Choral Society of Berlin. May, 1898." —:o:—

The veteran Dr. Hopkins has played for the last time at the Temple, London, on Sunday, May 8th, where, as Canon Ainger, in an eloquent sermon, reminded the congregation, he was the first, in 1843, to introduce into an ordinary church the so-called "Cathedral" service now almost universal. Dr. Hopkins completed fifty-five years of service at the Temple—almost a "record" so far as London is concerned—and as he has been granted by the Benchers an ample pension he now takes his well-earned rest. Dr. Hopkins, who next June will attain the ripe old age of 80, was a choir boy of the Chapel Royal seventy-two years ago, and he is, perhaps, the only man living who sang at the Coronation of William IV. in Westminster Abbey, in 1831, and on the steps of St. Paul's Cathedral on the occasion of the Queen's Diamond Jubilee in 1897, a span of sixty-six years.

The discovery of Schubert's MSS. in St. Peter's Church, Vienna, is interesting. The find consists of a fantasia and a rondo for pianoforte duet and nine songs, all in Schubert's autograph. In the same cupboard, which had not been opened for about sixty years, was found a work for chorus and orchestra in Beethoven's handwriting, which was secured by the Society of Friends of Music for their library.

—:O:—

Dr. C. W. Pearce having been asked to edit the Bristol Chant and Service Book (Church of England edition), will be glad to receive MSS. of easy settings of the Te Deum, Benedictus, Benedictus, Magnificat, Nunc Dimittis, Benedictus Qui Venit, and Agnus Dei. All MSS. must be sent to Dr. Pearce, 133, Mount View Road, N., not later than 15th June. Unsuitable MSS. will be returned.

—:O:—

Professor Stanford has written a part-song for the Dublin musical society known as "The Strollers." The words are by Tom Moore, and the piece, says a journal of the Green Isle, is "wholly Irish manufacture."

—:O:—

M. Paderewski is unable to fulfil his engagement at the Lower Rhine Festival at Whitsuntide. His place will therefore be taken by Madame Bloomfield-Zeisler.

—:O:—

Miss Suzanne Adams, whose début at the Royal Opera has just taken place, is an American by birth and an Irishwoman by extraction. She began her musical education in Paris, in 1890, studying under Bouhy. In 1894 she obtained a three years' engagement at the Grand Opéra, making her first appearance as Juliette in Gounod's work.

—:O:—

The patriotic enthusiasm in the United States has naturally extended to the opera houses. At San Francisco recently Madame Melba was singing in "Il Barbiere." In the Lesson scene she introduced "The Star-Spangled Banner," amid, of course, the wildest scene of excitement.

—:O:—

Mr. Hamish McCunn has just issued a new and revised edition of his opera "Diarmid," of which the Marquis of Lorne was the librettist.

—:O:—

Mr. Cowen has nearly completed a piece for pianoforte and orchestra, commissioned by Mr. Paderewski.

—:O:—

Mr. Hirwen Jones announces a concert to take place at the Salle Erard on Thursday afternoon, June 2.

Sir Herbert Oakeley has returned to England, after a short visit on the Continent.

—:O:—

Mr. Sousa and his band will not come to England this year.

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—:O:—

Young Lady (who has taken six piano lessons)—Nora, dear, what does D C mean at the end of a tune?

Nora (who has taken a quarter's lessons)—D C, darling, means Don't cry when you cant play the music.

Young Lady—Oh! I thought it meant Dreadfully Complicated.

—:O:—

"Mamma, why should landladies object to children?"

Mother—"I'm sure I don't know; but go and see what baby is crying about, and tell Johnny to stop throwing things at people in the street, and make George and Kate cease fighting, and tell Dick if he dosen't stop blowing that tin horn I'll take it away from him, and you, Jack, do put up that noisy drum."

—:O:—

Sunday-school Teacher: "You should not fight, Tommy. 'If thine enemy smite thee on the right cheek turn to him the other.'"

Tommy Smathers: "Yes, but he gimme a smack on both cheeks an' I didn't have no more to turn to him."

—:O:—

Miss Queak: "Do you think there is any music in me?"

Professor: "There ought to be, miss. I have heard none come out."

—:O:—

Lady, to Cycle Dealer: "I have been hearing a great deal about Wagner Cycles. Are they better than the Elswicks? You know, I want *quite* the latest."

In a small village school, not fifty miles from Belfast, the first standard was being examined in arithmetic.

Teacher: "Tom, what is one and one?"

Tom: "Three, sir."

Teacher: "You're a blockhead. Suppose you add yourself and me together, what will be the result?"

Tom: "Two blockheads, sir."

—:O:—

"My dear," said Mr. Hawkins to his better-half the other morning, "do you know you have one of the best voices in the world?"

"Indeed!" replied the delighted Mrs. H., with a flush of pride at the compliment. "Do you really think so?"

"I certainly do," exclaimed the heartless husband. "Otherwise it would have been worn out long ago!"

—:O:—

The following epitaph is on the grave of a late Parish Clerk at Bakewell, Derbyshire:—

The vocal powers here let us mark
Of Philip our late Parish Clerk;
In church none ever heard a layman
With a clearer voice say "Amen!"
Who now with Hallelujah's sound
Like him can make the roofs resound?
The choir lament his choral tones,
The town—so soon here lie his bones.
Sleep undisturbed within thy peaceful shrine,
Till Angels wake thee with such notes as thine.

—:O:—

The following amusing paragraph was taken from the *Indian Daily News*, and is the report of an organ recital:—

"The choir opened the proceedings by singing the Magnificat by Simper. This was followed by the Nunc Dimittis and the usual chants, and then Mr. — opened the musical programme by giving full organ effect to Handel's chorus, "Let their celestial concerts," from the oratorio, Samson. . . Henry Smart's Andante Grazioso in G minor, was very sweetly played, with the flute harmonic stop drawn to its fullest extent. Then followed Lefabure Wely's Grand Offertoire with full organ accompaniment, after which the congregation were treated to the "Angel's Serenade" (La Serenata) by Braga. In this sweetly pretty piece, the Vox Angelica and Viol de Gamba stops played the principal part. The recital was brought to a close with Gounod's Marche Romaine, which was done full justice to by Mr. —, the organist." The above critique is worth preserving, if only to show that at least one Indian critic knows all about organs, organ music, and church services.

Answers to Queries.

ELLA.—H. J. Taylor's Musical Historical Facts (Weekes and Co.), will be found very useful for general Historical questions. Bonavia Hunts *History of Music* (Bell and Co.), is a capital work for examinations. The Chapters on Musical History published in *The Minim*, were arranged for the Trinity College M.K. examinations. They will be found in numbers 23, 24, 37, 39, 41. All may be had from *The Minim* Office, or the Agencies.

I.S.M.—You should write to the General Secretary, 19, Berner's Street, W., for regulations.

MUS.BAC.—We cannot undertake to give any particulars concerning the Institution you ask about. Write direct.

DOROTHY.—The back numbers of *The Minim*, Vol. II., III., and IV., may be had from the Head Office, Cheltenham. Volume I. is out of print.

A Musicians Benevolent Fund.

We have received several suggestions on this important subject. We shall be pleased to receive others from those in sympathy with the movement, and all shall be placed before our readers on a future date.—[Ed. *Minim*.]

London and Provincial Notes.

LONDON.—Miss Isabel Hirschfeld gave a piano-forte recital at the Salle Erard on May 16th. Miss Hirschfeld is particularly good in classical texts and her playing of the piano part of Brahms's violin Sonata in G major, Op. 78, in which she was joined by the excellent violinist, Mr. Henry Such, was characterised by much artistic feeling and neatness of technique. She was also heard to great advantage in the Allegro con brio from Beethoven's Sonata, Op. 22.

—:O:—
ROYAL ACADEMY OF MUSIC.—Miss M. A. Howard, of Beeches Green, Stroud, and Miss Alice Crawley (formerly of Cheltenham Ladies' College) have been elected Associates of the Royal Academy of Music.

—:O:—
Miss Constance Barber's concert at the Portman Rooms, on 13th May was very successful. The bénéficiaire's rich contralto voice was heard to great advantage in Bohm's "Still wie die Nacht," and an air from "Linda di Chamouni" also won a cordial reception. Mrs. Helen Trust, Madame Regina de Sales, Mr. Whitworth Mitton, Mr. Jack Robertson, Mr. Watkin Mills, Master Raimond Pechotsch, and Miss Fanny Davies contributed to the success of the concert.

CHELTEMHAM.—D'Oyly Carte's excellent Opera Company occupied the Theatre the first week in May. "The Mikado," "The Yeoman of the Guard," "Pinafore," and "The Sorcerer" attracted good houses. The pretty play "One Summer Day" followed on, and greatly pleased those who were attracted by its charms. It deserved a larger share of patronage than was given. On May 14th Lady Hallé and Mr. Leonard Borwick gave a delightful Violin and Piano Recital in the Corn Exchange. The programme was decidedly classical throughout, and was rendered in the most artistic style by the famous artists. On May 19th Mr. Sidney Williams directed a concert in aid of the Eye, Ear and Throat Hospital. The small attendance was a regretful feature, and, financially, the Institution will not benefit by the venture. Artistically the concert was a decided success, and was thoroughly enjoyed. Miss Grainger Kerr, and Mr. W. H. Penderet-Price, are vocalists of great ability, and both were well received in all their selections. The strongest element of the concert was the instrumental department, which included the Myatt Family, numbering six performers, and several others, pupils of Mr. Sidney Williams. Miss Irene Rae played a piano solo, by Chopin, in good style, and Mr. Sidney Williams gave two violin solos, viz.: "Zigeunerweisen," *Sarasate*, and "Mazurka," *Zarzycki*. In response to an encore Mr. Williams played a composition of his own in a masterly style, and received hearty applause. Mrs. Sidney Williams and Mrs. Philip Myatt shared the responsible duties as accompanists with success. The Yeomanry week closed without any special incidents. On Sunday, May 15th, the usual Church Parade took place at St. Matthew's Church, when the Engineers and Rifles joined the Hussars, and with an immense congregation a very hearty Military Service was held. The band of the Cavalry accompanied the hymns with the organ, and with the unison singing of the large congregation a grand and impressive effect was obtained. Mr. J. A. Matthews presided at the organ, and the band played two voluntaries at the opening and close of the service. The sermon was preached by the Rector of Cheltenham, the Rev. E. L. Roxby. The Festival Society's first concert for the twenty-ninth season, 1898—99, is fixed for November 3rd, when Madame Albani, Miss Ada Crossley, Mr. Ben Davies, and other eminent artists will appear. A new work will be brought out at the second concert to take place February 14th, when other eminent artists will be present.

The Rev. H. A. Haweis, M.A., of London, gave two lectures on May 25th and 26th. The subjects treated upon were "Tennyson: The Poet of the Age," and "Music: The Art of the Age." Both lectures were greatly enjoyed. The dramatic

illustrations from Tennyson's works, and the violin illustrations, were very cleverly rendered and much applauded. Mr. Haweis promises another visit next season.

—:O:—

BRISTOL.—The Choral Society concluded their season with a fine performance of the "Faust" of Berlioz. The conductor, Mr. George Riseley, and the members may be heartily congratulated on the excellence of the performance. The band was good, the brass department in particular calling for special recognition. Mr. W. H. Eayres was the principal violinist. The soloists were Madame Emily Squire, Mr. Andrew Black, Mr. Montague Worlock, and Mr. Edward Branscombe, who took the place of Mr. Braxton Smith, who was suffering from a cold. The Choral Society have had a very successful season, and already announce a scheme for next season, which will commence in November with Sullivan's "Golden Legend." The Philharmonic Society gave the second concert of the season, on May 14th, which was ably conducted by Messrs. Pavey and Edward Cook. The programme included Schubert's "Song of Miriam," Gade's "Spring Message" and Beethoven's "Emperor" Concerto. The solo part was finely rendered by Miss Gertrude Peppercorn. Miss Lucille Hill was the vocalist. Lady Hallé and Mr. Leonard Borwick gave a violin and piano recital in the Victoria Rooms the 9th of May. At the Grammar School on May 21st, Mr. C. W. Stear gave an organ recital on the fine instrument erected by Messrs. Vowles. Mr. Stear played Mendelssohn's Second Organ Sonata, "Adagio" in E flat, Spohr; Bach's Fugue in G minor; "Marché Funèbre et Chant Seraphique," and other well chosen pieces. Miss Marion Harris was the vocalist, and sang in a charming way "From Mighty Kings," Handel, and Liddle's "Abide with Me."

Miss Ethel Tammadge gave a very successful concert on April 27th in Redland Park Hall. She was assisted by Miss R. de Lisle, Miss Ada Bennett, and Mr. G. H. Huxtable, as solo vocalists, all were very successful. Miss Tammadge played, in good artistic style, Beethoven's "Sonata Pathétique" and Bennett's "Polonaise" in C minor. An interesting feature in the programme consisted of instrumental trios and quartets, played by Miss Wilson-Ewer, Miss Juliet Riseley, Miss Mabel Riseley and Miss Clarice Ryall-Davis. Some pleasing glees were sung by a male voice glee party. The concert was successful and interesting.

At the Mayor's Chapel, on Sunday, May 22nd, and at the places of worship in Bristol, special Hymns were sung in memory of the late Mr. Gladstone, and the Dead Marches by Handel, Chopin, and Beethoven resounded in most places at the close of the Services.

On June 11th, the Bristol Choral Society will visit the Alexandra Palace, and assist with others in a performance of "The Elijah," under the direction of Mr. G. Riseley. The band will number 100 of the best London musicians, and the united forces will be upwards of 2,000.

A party consisting of ten members of the Bristol Orpheus Glee Society, organised by Mr. R. M. Hatch, sang at a concert held in the Guildhall, Gloucester, recently, and afforded gratification to the audience. The performance was under the auspices of Gloucester and District Commercial Travellers' Association.

Among the social functions which will signalise the forthcoming meeting of the British Association in Bristol may be mentioned performances by two celebrated choirs which cultivate unaccompanied harmony. The Madrigal Society are expected to appear on the platform at Colston Hall, and the Orpheus Glee Society have promised to be present at a conversazione given at Clifton College under the auspices of the Bishop of Hereford and the Rev. M. G. Glazebrook.

—:O:—

COLCHESTER.—On April 26th an organ recital was given at St. Paul's Church by Mr. Frederick Charles Baker, organist of the church and private organist to the Countess of Warwick. A first-rate programme was produced, showing a large and varied repertoire, including an "Andantino" Eventide, one of Mr. Baker's own compositions, of which local report speaks admirably.

—:O:—

GLOUCESTER MUSICAL FESTIVAL.—The arrangements for the forthcoming Musical Festival are progressing in a satisfactory manner. The programme has been slightly changed. Verdi's last new compositions, "Stabat Mater" and "Te Deum" will be given in place of Brahms' "Requiem." The chorus is to have a contingent of eighty voices from Bristol, and a contingent from the Cheltenham Festival Society. The Gloucester, Worcester and Hereford Festival Classes will complete the choirs. Mr. A. H. Brewer is rehearsing the old works, a very necessary and laudable undertaking.

—:O:—

FENNY STRATFORD.—The Musical Society gave two performances of Handel's Oratorio, "Samson," on May 4th and 5th, conducted by Captain Levi. The principals were Miss Maggie Jaques, Mrs. Bailey, Mr. Hamlyn Crimp, and Mr. S. Heath. Miss Jaque's singing was much appreciated, her rendering of "Let the bright Seraphim" being one of the gems of the concert. In this solo the Trumpet Obbligato part was

effectively played by Mr. A. H. Chapman (of Cheltenham). The choruses were well sung and the band played with care and added greatly to the success of the performances. An agreeable part of the programme on Thursday was the tea party at which about 70 members of the Society met under the presidency of Mr. F. Bassett.

—:O:—

LEEDS FESTIVAL.—The five contingents comprising the Leeds Festival Chorus assembled in the Town Hall last month for their second full rehearsal. Sir Arthur Sullivan, the conductor of the Festival, was present. Sir Arthur said it was now three years since he last stood before the Leeds Festival Chorus inculcating principles of discipline, obedience, and attention, which he need not repeat that day. One thing, however, he would like to say which he did not mind other people hearing, and that was that he was getting on in years, and the one great musical pleasure of his life was the Leeds Festival. He was very proud and very delighted to be there, and if they would give him their confidence in the same manner, and in the same degree that he had confidence in them, he was sure they would go on to victorious results together. The work of rehearsal was then proceeded with. The Chorus opened with Bach's Mass in B minor. Handel's "Alexander's Feast" followed, and a number of choruses from "Elijah" were taken in hand. Sir Arthur expressed himself fully satisfied with the afternoon's work, and although occasionally there was a slight falling in the pitch, he had no doubt that the voices are fully up to, if not superior to, those of last Festival.

—:O:—

EXETER.—The Exeter Orchestral Society's concert, given at the Victoria Hall on May 5th, attracted a fairly numerous audience. The orchestral selections in the opening part consisted of the overture "Magic Flute" (Mozart), performed in a masterly manner by the splendid orchestra of fifty performers, under the able conductor, Mr. R. B. Moore, Mus.Bac., and a four movement novelletten (Gade), the andante con moto being rendered with fine taste and the others with equal merit; followed by Moszkowski's serenata—a very enjoyable selection. "Tis Jolly to Hunt" was well sung by Mr. A. Norman Kendall and was well received. The concluding item of the first part—one of the gems of the programme was Spohr's violin concerto, the solo giving Miss Bankart an opportunity in which she exemplified her ability, the violinist being twice re-called to bow her acknowledgments. The second part of the programme introduced German's "Gipsy Suite," Cowen's "Language of Flowers," admirably performed. Auber's well-known overture to

"Masaniella" formed the concluding item, and was given with great artistic merit. Mr. Norman Kendall gave two further bright examples of vocal power in the popular "O Ruddier than the Cherry" (Handel), and Haydn's "With Joy the Impatient Husbandman," the latter from the "Seasons," which were sang with taste and power, the audience demanding a repetition of the former.

—:O:—

MARGATE.—The Philharmonic Society gave a concert on May 17th under the bâton of Mr. A. T. Bobby. Mr. A. P. Howells was the leader, and Mr. Curzon M. Poole presided at the piano. The vocalists were Miss Teresa Blamy and Mr. Otto Dene. The excellent singing of these artists was much appreciated, and their songs were encored. The orchestra gave Mozart's overture "Zauberflöte," Beethoven's Symphony, No. 1, in C, and selections from Greig and Michiels.

—:O:—

SITTINGBOURNE.—Miss Mary Hulburd gave a very pleasing Ballad Concert on May 19th to a large audience. The first part opened with the quartet, "A Regular Royal Queen" (from "The Gondoliers"). Miss Margaret Nutter sang "The Sands o' Dee," and met with a very hearty reception. Mr. Frank Hulburd followed with "A Song of Thanksgiving" (Frances Allitsen). Madame Kate Lee sang "Nature's Lullaby" (Percy Pitt) and "Who is Sylvia?" (Schubert). These were charmingly rendered. Mr. Alfred Hobday met with a gratifying reception in his violin solo, "Plainte" (Jenö Hubay) and "Mazurka" (Mylarski). Expression and execution were amply demonstrated in these experts. Miss Hulburd sang "The Waltz Song" from "Romeo and Juliet" (Gounod) in brilliant fashion and was encored. Madame Lee and Mr. Frank Hulburd were associated in the duet, "Summer Night" (Schultz), which was artistically given. Mr. Chuter opened the second part of the programme with the "Suite in E minor" (Handel). The concert concluded with the singing of a septet, "Good Night," from "Dorothy." The concert was thoroughly enjoyable. The piano accompaniments were shared by Mr. Harold Moore and Mr. Chuter.

The following cricket challenge was once composed by Professor Bridge (Sir Frederick Bridge), and posted up by him on the Abbey organ: "The Great or Swell occupants of the Organ Loft"—so it ran, to the pain and amazement of the Minor Canon, who discovered it—"invite the Choir (if they descend Solo) to a friendly Manual and Pedal exercise called Cricket. Every player is requested to bring a Full Score, and it is hoped many Runs will be executed, though no Great Shakes are expected."

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